

STAGE
SCREEN

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Only Theatrical Newspaper on the Pacific Coast

RADIO
MUSIC

INSIDE FACTS

Of Stage and Screen

ESTABLISHED 1924

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No. 26

SHOW BIZ FIGHT LOOMS ON POLITICAL MEDDLING

SCARES AND OPPOSITION TOUGH FOR FILMS HERE

Exhibitors complain that an infantile paralysis scare adds itself to the unusual number of depressing factors this week. It is stated that while most of the cases are mild, physicians are warning parents to keep their children from theatres so they will not contract incipient cases and spread the disease.

Rapidly growing baby golf craze continues to hurt the box office, according to exhibitor claims. The Sunday Times claims it has investigated the situation and discovered that theatre receipts were not hurt, but that is a fact the theatre men have not yet caught up with.

Reports are current that the West Coast Theatres, seeing that there is money in the corner lot pictures, are preparing to go into the business themselves, especially on properties they themselves own and on vacant lots near their theatres. They are credited with already having planned three courses in Glendale, and with pushing plans elsewhere.

Said a leading exhibitor this week: "The theatre men have a limited amount of money to spend on amusements. They are flocking to the baby courses and spending money there. It comes from somewhere, surely. They are not robbing the baby's bank."

The theatre men are undeniably busy over the situation. Now extensive night baseball plans are announced, adding a greater weight of pessimism.

Among the key houses, the Chinese is up with a gross of \$36,260 for the third straight of "Hell's Angels," a gain of seven hundred over the second week and nearly twice house average.

At the "Cathay" Circle, "All Quiet on the Western Front" took

(Continued on Page 2)



HARRY MASTERS and DOROTHY GRAYCE
FANCHON AND MARCO "COUNTRY CLUB" IDEA
PANTAGES THEATRE HOLLYWOOD, CALIF. WEEK OF JUNE 26

TALKER REMAKE

Universal has acquired the dialogue rights to "Cat and the Canary" from the author, John Willard. The mystery thriller was originally produced by Universal in silent form in 1927.

DANCE GROUP BOOKED

SAN FRANCISCO, June 26.—Ann Hofmann has booked 45 of her advanced dancing pupils into the Paramount for the week of July 14.

FILM HELD OVER

"White Cargo," foreign-made talker of the Hays banned stage play, was held over for another week by Fred Miller at the California here, due to very good draw.

PROPOSED TAX AND DAYLIGHT SAVING MOVE ARE OPPOSED

With politicians, busy-bodies and meddlers mixing in and taking a whack at the show business, many leaders of varied groups are rapidly coming to the opinion that show business locally and in this state must develop its own organization in a political way to offset the tinkering and tampering.

The projected attempt to put over a per cent amendment and daylight saving at the next election, with the backing in such instance, of minority groups and political grab-baggers, is rousing the ire of showmen.

As one executive put it, theatre and motion picture men are exposed to more and varied forms of attacks, rackets and meddling than any other business or profession."

Here are some samples:

First—The proposed 10 per cent amendment tax, calculated to provide a million dollars for the controllers without regard for the possible unfair and tremendous hardships it may work on theatre owners and operators.

Second—The ridiculous attempt of a small minority to foist daylight saving on this state, despite overwhelming opposition from numerous other forces outside the show business, and an attempt, which if it succeeds, will work uncalculable harm to theatre box-offices.

Third—The indefatigable and persistent campaign of meddling by all sides from the most religious from political jugglers, who will cry to the heavens about one show while being complaisantly present at goings-on far more harmful and subversive from innumerable points of view, than anything else, including but far from clear-thinking repre-

(Continued on Page 2)

YOU'LL SEE IT IN FACTS

LEGIT RECEIPTS FOR PAST WEEK BELOW AVERAGE

A few more legit eggs are in the nest this week, and some of them may prove good enough to hatch out. Receipts at the legit houses now open are not impressive.

The opening week of George Fawcett's production, "Under a Virginia Moon," at the vine street, grossed \$4,900, the same total as for the fourth and closing week of "The Gold Diggers," Saturday night, June 28, and the house will be dark for a couple of weeks. Sidney Miller has a musical production in mind for this house under the partnership of Strong and Wilson. No name has been chosen for the show, but casting will start this week. Opening date is to be set for the 1st of July. George Fawcett is through producing for a while.

Arthur Greely, Collins and Noel Madison are preparing "Fata Morgana," at the new Madison Playhouse. George Gourling is casting it. The house is dark now.

Third week of "The Last Mile" at the Crest is declined to \$1,000. End of the fourth week sees the house go dark, with the show opening at the Geary, San Francisco, on Monday, June 30.

Lillian Allman, Lillian Allman, producing team, are reported as having no further legitimate ventures in mind until October. "Student Prince" closed June 28.

Arthur Greely, adding "Decency" is going to do the play, "Barren Trees," Edward Elmer is

Ina Clair's "Rebound" went to Santa Barbara Wednesday for a work-out. It then goes on to San Francisco for three weeks, then to the Belasco.

Elmer's venture does not pay was evidenced at Henry Duffy's President. First week grossed \$2800. It gives way July 6 to "Square Crooked." The last Captain checked in at \$6000 for the week of "Nancy's Private Affairs," over average, and is still going.

Wallace Stark's "Plants of Glory," at the Big Bear Beach, opened, opens at the Big Bear Playhouse Sunday, June 29. In the cast are: Leroy Mason and Ruth Hill, leads; Paul Parker and Bert Sprout, comic; and the girls, heavy: Charlie Leland, comedian.

Yiddish players occupy the Billmore at Present, and "Subway Express" opens at the Mason June 30.

Alfred Lunt's new comedy drama, "Is Wrong Right?" opened at the Theatre Mart, June 25, for one week only. Justin Wayne, director, and George Hale, produced.

In support are Patrick Lee, Guy Hedlund, Jefferson De Angelis, Jr., Dwight George, Jane Fonda, Fred Price, F. J. Hamilton, Clarice Taylor, Dorothy West, Marshal Royal, Kenneth Steiner, Merza Marston, Ely May, Marie Harrell and Sid J. Saylor.

Sam Raphaelson's "Young Love," in which Dorothy Gish and James Rennie starred during the 1928-29 season in New York, is to have a limited run production in the near future according to the author. There is nothing definite yet as to where and when, and by whom.

Universal has signed Mat St. Clair to direct "Boudoir Diplomat," which is expected to go into production soon.

Miss Grayce Film Bet

Masters and Grayce, who are featured on the front page of this week's *Screen*, are a straight Musical Comedy, Vaudeville and Picture Presentation comedy act.

The dainty, diminutive Dorothy Grayce, who is a rare "natural" for talking pictures. She possesses a dynamic and charming personality, a keen sense of humor, an ability to sell comedy, and a voice and delivery that is the fruit of lifelong activity in almost all branches of show business.

She has majored in stock as well as vaudeville and musical comedy, but up to this date has not been seen in a picture. She will be a distinct "find" for some casting director.

Donald Novis, young tenor, who won the second annual National Radio Audition conducted by the Atwater Kent Foundation, has been cast for a singing role in Ernst Lubitsch's new Paramount production, "Monte Carlo."

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Picture Reviews - Previews - Shorts

"SO THIS IS LONDON"

FOX PICTURE

(Reviewed at *Carthe Circle*)

Once again Will Rogers and his (screen) wife, Irene Rich, voyage across the big pond for purposes of international complications and considerable trouble, which is *George M. Cohan's* stage hit, "So This Is London."

Lohan's breezy tail of the American and English families, who eventually receive each other as萍 to good fortune after starting off bitterly prejudiced, is an ideal setting for Rogers' particular type of drawing humor.

The screen treatment has altered the plot slightly but the basis of the Cohan play is there and the combination of the playwright's bright yarn with Rogers' ingenuity and wit in a film is quite good. In fact, it is packed with laughs from start to finish.

Rogers is supported by an excellent cast and the film has been well mounted atmospherically. There are few potential women who won't derive considerable entertainment from this film, which follows "The Big Parade," defined sets Rogers as a first rank comedian of the talkers.

EXHIBITORS' VIEWPOINT:

You can go wrong in booking this film, neatly put together laugh-provoker.

On the heels of Rogers' first talker, itself a hit, this should be a money-getter.

PRODUCERS' VIEWPOINT:

Here is an example of how to let a personality do his stuff while still building other phases of the picture for a more rounded and interesting incidental business. Cohan's play was ideal material for the talkers and it has been excellently transplanted to screen. Screenplay was done by Arthur Gooderich with adaptation and dialogue by Owen Davis, Sr., and despite the effect of impromptu work Rogers' film has been excellently planned, particularly for timing on laughs. John Blystone's direction is in the same spirit with the final result an all around good job.

CASTING DIRECTORS' VIEWPOINT: Rogers' drew fine support. Irene Rich was charming as his wife. Frank Ahmed had a hand in the look of the film in a likable manner, with Maureen O'Sullivan turning in nice work as the English girl.

Lorraine Day and Mary Forbes play the English couple for full effect and minor supporting roles were all well handled by Bramwell Fletcher, Dorothy Christy, each Lee Sparks and Ellen Woodrake. **GIBBONS.**

'ALIAS FRENCH GERTIE'

RAUDY PICTURES

(Reviewed at *RKO Theatre*)

She was a pliant little maid, she was with the cutest little Fr-ench accent, and she wowed her way into the confidence of her employers and then walked off with the job. She had never been nipped, but one night her safe-robbing was interrupted by the advent of a high-class burglar, whose only tools were his sensitive fingers.

She got the drop on him and he was taken to stir, but not before they had fallen in love with each

other. When he got out they married, they did, and she tried to make him go straight. He tried, but his heart wasn't in it, it wasn't, and the brother, with a minor misadventure at the hands of a con man, he decided to soothe his itching fingers on a safe combination again. She framed him with a feathered dicky, and when the police sent people to jail, and between them they taught him a lesson, they did - they sure did, and no error. Crime don't pay.

There was a heavy opener crowd to see the film, and the publicity attendant on the wedding of the two principals, Bebe Daniels and Ben Lyon, a few days previously. It turned out to be an interesting yarn well told, and the customers liked it even though some failed to burst out into a theme song in any place.

EXHIBITORS' VIEWPOINT:

A romantic appeal in this, the first appearance together of this famous couple, was well done. The public was well satisfied. Feminine hearts can be heard fluttering when he tells her he loves her, as they figure that he was actually telling her for it is highly moral and a good program booking.

PRODUCERS' VIEWPOINT:

George Archainbaud did a nice job of directing, the casting was good, and his job was well done as the cameraman and recording engineer.

Wallace Smith's adaptation of Bayard Veiller's stage play, "The Chatbox," was o. k. even though the closing scenes lacked a little conviction. The production is one that Radio does not need to hide up.

CASTING DIRECTORS' VIEWPOINT: Bebe is certainly having a French dicky like her brother's business, and gets away with the whole job nicely. Ben Lyon has a good mike voice, and his personality improved as he got to know the character of C. C. Morris. He is so often a picture dick that we take him as a matter of course; John Ince and Daisy Elmore were perfect castings as the coin couple. Betty Pearce was o. k. as a broken-winged brook, but the makeup on that curled lip was a little too obvious.

YEATES.

IN OLD MADRID'

M-G-M PICTURE

(Reviewed at Loew's State)

"Old Madrid" is a suitable romantic vehicle for Ramon Novarro, and for the star, it is well suited to do something with almost reasonable provocation, some smooth situation comedy and a bit of heroes, all worked into a very good story. There are several familiar story ideas, such as the midnight club thrown in for good measure.

Novarro plays a wild youngster of a wealthy family, who, after a particularly rowdy episode in the night club, is banished to a provincial college to round out his education, and to the home of his old friend of dad's.

Ramon meets the charming

daughter, who, however, doesn't approve of him (publicly).

The girl's father is a hero-worshipping brother of the girl, jealous suitor, arrival of the night-club lady, of dad, more hu-

morous complications, then serious ones, a duel between Ramon and the brother, with Ramon heroically firing in the air, and a happy ending, have been worked out in the script from a diverting film of good program rating with no particular merit.

EXHIBITORS' VIEWPOINT:

Novarro in a form-fitting role in an amusing romantic affair of no particular weight but ideal for the wear. The story is well told and produced. A good booking but nothing remarkable.

PRODUCERS' VIEWPOINT: An excellent example of good craftsmanship along formula lines. Built for program release and filling the niche nicely. Looks and is expensive but is pretty standard as a treatment and production. Smoothly directed by Robert Z. Leonard.

CASTING DIRECTORS' VIEWPOINT: Loretta Young, screen newcomer, has a pleasant personality and a nice recording voice as the night club vamp.

Dorothy Jordan characterized the peninsula as a place of outstanding performances were recorded by Beryl Mercer, Claude King and William V. Mong.

SHOW GIRL IN HOLLYWOOD'

FIRST NATIONAL PICTURE

(Reviewed at *W. B. Hollywood*)

"Show Girl in Hollywood" is one of the best films of the year, with the exception of the inside films. It's packed with interesting backgrounds from Babylon-by-the-Parc to woven around around a star with substance than most of this type.

Of course, Dixie Dugan, played by Alice White, wins her way to star status, but the troupe behind her and her boy friend, Jack Mullhall, are finally straightened out right at a typical Hollywood opening night for Dixie's picture.

Considerable liberty has been taken with J. P. McEvoy's magazine story to line it up with movie standards, and it eliminates certain realistic elements in the changing of the fading star's suicide and the substitution of an entirely new ending.

Dixie Dugan's story is a snappy programmer with a flash technicolor finale depicting the Hollywood premieres and some lavish production numbers on "picture within a picture" for the finale.

The wow gag of the film is where the "only guy on the lot who is sure of his job" goes shopping for a new dress coat, and with the arrival of a brief note from the studio boss informing the ex'd one that he is "just a monkey up there," this company concession.

Jack Mullhall, who has been used twice in the picture, has been sweetly put over from the first scratching of the razor blade to the fadeout of the walking yes-

Characters throughout have been handled with less hole and sweetish formula than on other "inside Hollywood" stories.

EXHIBITORS' VIEWPOINT: Alice White may have slipped some, but you can jump on this as a nice picture, and the girls and the chance to cash in on interest in talker technique as well as the Dixie Dugan vogue.

PRODUCERS' VIEWPOINT: With the current trend for outdoor and western films, this should prove worthwhile. It's all the familiar exploitation points of the story, but it's a good one.

CASTING DIRECTORS' VIEWPOINT: With the exception of the picture within a picture for the finale.

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PRODUCERS' VIEWPOINT: This one has an interesting and logical plot with sufficient mild satire to make it amusing and was well received by the public.

White. She does better than in recent efforts as a Broadway show girl who falls into pictures and the stage tempts her only to return to her former life.

EXHIBITORS' VIEWPOINT: Novarro in a form-fitting role in an amusing romantic affair of no particular weight but ideal for the wear. The story is well told and produced.

A good booking but nothing remarkable.

PRODUCERS' VIEWPOINT: An excellent example of good craftsmanship along formula lines. Built for program release and filling the niche nicely. Looks and is expensive but is pretty standard as a treatment and production.

Smoothly directed by Robert Z. Leonard.

CASTING DIRECTORS' VIEWPOINT: Miss White's performance is a good one, and the boy did well with the role of Dixie's boy friend, but the acting stars were grabbed by John Milford and the legend director, Boris Sturling, as the star boy.

Blanche Sweet played the pass star with heavy emphasis on the sorrow angle. Balance of the cast was limited.

GIBBONS.

"BACK PAY"

FIRST NATIONAL PICTURE

(Reviewed at *WB. Downtown*)

"Back Pay" is a screen play with little pay-off either for audience or box office, and it has been tossed in the wastebasket before it went into production, thereby effecting a savings in time and money.

Like nearly all weak films it has the germ of a good idea but one more suitable for noveltistic treatment. A story by Fannie Hurst, it is an episodic, with many lapses, in a theme that demands skillful handling of delicate nuances of feeling. Jumping about, leaving out the heavy handed and uncompelling tales.

It is also handicapped by the star, Corinne Griffith, plays a distinctly unsympathetic part, and does not interpret it very satisfactorily.

EXHIBITORS' VIEWPOINT: It is a satisfactory booking, and an appealing one for stars and stars may be appreciated by those with enough maturity and experience to fill in from their own imagination the emotional tails that the production fails to get over.

PRODUCERS' VIEWPOINT: It was poor policy to put Corinne Griffith in this type of story. It may have been a wise decision to move well. Direction by William A. Seiter seemed uncertain, indicating that this director is at his best dealing with lighter comedy roles.

CASTING DIRECTORS' VIEWPOINT: Corinne Griffith and Alice White gave splendid performances and the supervisor of acting of the film was done in minor roles. Montague Love, playing a patterning "sugar-daddy," was the part with the leading and naturalness. Balance of the cast included Hallam Cooley, Vivian Oakland, William Bailey, Virginia Dale, Loretta James Marcus, Louise Carver and Bevers.

GIBBONS.

NOW
"SWEETHEARTS ON PARADE"
A Columbia Production

MEYER
SYNCHRONIZING SERVICE
METROPOLITAN STUDIO, HOLLYWOOD

GRAUMAN'S CHINESE
DIRECTION FOX WEST COAST THEATRES

AIR THRILLS AND SEX THRILLS
intermingling to quicken the pulse, to draw the gasp, to awe the senses in HOWARD HUGHES' titanic talking picture triumph,

HELL'S ANGELS
With beauty, novelty, and gorgeous grandeur,
featuring headliners in

SID GRAUMAN'S PROLOGUE
Choice Seats at Owl Drug, 6th and Broadway, and Chinese Theatre Pagoda Box Office.

GL. 5184

Harold J. Bock
Manager
PHONE DOUGLAS 2213

SAN FRANCISCO

OAKLAND — SACRAMENTO — SAN JOSE

Oakland Pickups

OAKLAND, July 26.—It is reported, though without verification, that stage show will soon be back into the Fox Grand Lake, district house currently on a second run film policy. House, formerly had presentations, booked out of San Francisco.

"Just Married" has given way after seven days, to "The Bachelor Father" at Grand. Ebey's Fulton where Edward Everett Horton is entering his fifth week as guest star. Opening of "Just Married" marked the return engagement of Jane Fonda, who is supporting Horton and Winifred Kingston.

When city officials of San Rafael met here, voted to destroy the old California Motion Picture studio, veteran flicker lot, a temporary injunction was granted Beatriz Moshell, owner of the place. It was her statement that some motion picture production might be started there soon.

Earl Sharp has left Duffy's Dufwin where he was orchestra conductor, joining the Litorius Hauptmann orchestra at the Embassy, San Francisco.

Perry Askan comes into the Fox, Oakland this week for seven days.

KEN WITMER TO PARA. AS M. C.

SAN FRANCISCO, June 26.—After five weeks as master of ceremonies at the Paramount, Al Mithell leaves next week, with Ken Witmer set to succeed him.

Witmer, who is set to open July 3, comes from the East and Middle West, where he has m. c'd in several public houses. He plays a number of musical instruments.

NINA FRELLSON'S JUVENILE FOLLIES
Permanent Address:
Inside Facts

ARTISTS ALWAYS WELCOME
CHAS. SCHULER

STAGE ARTS STUDIO

Dancing for Professionals by Professionals
Underhill 2608 SAN FRANCISCO

1141 MARKET ST.

WARREN B. IRONS ANNOUNCES THE OPENING OF HIS New Capitol Players COMPANY OF 45 AT POPULAR PRICES AT THE . . . New CAPITOL THEATRE SAN FRANCISCO

MOVIE TONE FOLLIES' GAGGED FOR S. F. BOOKING; BIG DRAW

SAN FRANCISCO, June 26.—An instance of what smart showmanship and effective publicity can do was on display at the Orpheum where Fox had its "Movietone Follies of 1930" on record. Realizing that the trend of the public has veered away from song and dance film, Cliff Work, manager, in conjunction with his press agent, Frank Percy, changed the title of the film to "Svensen's Wild Party," giving the big billing to El Brendel and Marjorie White and playing up the comedy angles. Result was business much heavier than could have been expected on the revue type of picture. The gate showed \$15,000.

Another good week was registered at Wagnon's Embassy. In its first week with an orchestra, after having been non-fiction on the program, the film, "The House with Liborus Hauptmann and his organization and "White Cargo" on screen ran up the figure of \$13,400, and, accordingly, the picture is holding.

Fox with Fox's "Men Without Women," Perry Askan in person and Fanchon and Marco's "Brunettes Idea," together with Walt Rogers' "The Conqueror," offered a grossed slightly up to \$10,000. Present show is Fox's big first anniversary opera and includes Will Rogers in "So This Is London," Fanchon and Marco's "Brunettes Idea" and other features. Paul Whitehead in "King of Jazz," bowed out of Low's Warfield after two weeks. The tune of "The Richest Man in the World" is in for a week and then "The Big House."

Public did quite well, it's St. Valentine's Day, and the stately Marlene Dietrich was in "Big Picture" registering above all else to the tune of \$9,000, a sweet figure. The Paramount with Jack Oakie in "The Women" was also up to his \$18,000 mark, aided by a Harry Gourdin stage show, Ron and Don, Al Mitchell, m. c. and other features. "Romantic Men" in Second and last week of "Wives and Sweethearts" at the California found that flicker closing to \$14,000 with the Richardson Byrd picture. "With Byrd at the S.S." was now in.

Wagnon's Davies got \$2250 on Joseph Schildkraut in "Cock o' the Walk."

DISHONORABLE IS S. F. LEADER

SAN FRANCISCO, June 26.—In the field tight "Strictly Dishonorable" at Erlanger's Columbia, held up for its previous week's record, and again topped the town. All business was, including that of Duffy.

"Strictly Dishonorable," originally booked in for three weeks, has been retained for two more after it showed an intake of \$14,000 for the third stanza. "Subway Express" slated for later.

Lillian Albertson's "Student Prince" on its third week at the Fox, has been retained for another week.

At Duffy's President Leo Carrillo's "The Man" was held over since Charlotte Greenwood, hitting \$7500 and remaining another week. The Alcazar with "Nancy's Private Affairs" at \$10,000. That show will remain until July 6 when "Square Crooks" comes in.

Sid Goldrie's, production of "Hot 'n' Bothered" at the upstairs did the good figure of \$1900.

MAX WEISS DEAD

SAN FRANCISCO, June 26.—After a period of confinement in a sanitarium, Max Weiss, old-time theatre operator, died here last week just as friends in the industry were planning a benefit ball for Weiss. Weiss owned the Plaza in Sacramento, a drama house later rebuilt. Godard's in Sacramento, and up until his death was associated with National Theatres.

G. & M.
ATTRACTIVE THEATRICAL CARD SIGNS

510 Kress Bldg., 935 Market St., San Francisco

RESULTS!

are the only things that count in advertising, and successful advertising medium demands live, interested readers for results... that's the kind of circulation you get in...

INSIDE FACTS

... THE REAL COAST THEATRICAL NEWS—FAMOUS SOON ON NEW STANDS EVERYWHERE. SUBSCRIBED TO BY LEADING EXECUTIVES OF SHOW BUSINESS AND BY THOUSANDS OF EXHIBITORS...

KRESS BLDG.
935 Market St.,
Office Suite 504

IRONS ARRIVES FOR BURLESQUE CHAIN OPENING

SAN FRANCISCO, June 26.—Warren B. Irons arrived here this week, announcing the personnel of his burlesque company to open at the Capitol, and showing ahead of time from August 1 to July 3.

Irons will have Johnny Smith, resident manager of the Capitol, and Sam Yovman, formerly of the Dolly Sisters, Los Angeles, as producer of his stock shows. Lillian Hunt, former chorus producer for the Columbia wheel, will act in the same capacity.

Cast of the show includes Billy Fields and Joe Yule, comics, both from the Columbia wheel; Harry Kelly, characters; Babe Sherman, comedy dancer; and the soubrette, Ginger Britten, soubrette. There will be 24 girls in the line.

DANCEOGRAPH IS SUCCESSFUL GAG

SAN FRANCISCO, June 26.—The newly organized Danceograph Dance Art studio on Sutter street has a business which is something of an achievement at this time of year. Robin Ball, principal, attributes the success of the school to the public's tardy appreciation of what Danceograph can accomplish.

Danceograph offers to implant rhythm wheel it doesn't even exist, all of which is done in ten lesson courses.

VALLEJO, June 26.—Fox-West Coast is spending approximately \$10,000 to rebuild the Fox Vallejo Theatre, which was partially destroyed by fire last spring.

WHILE YOU'RE VACATIONING this summer WHY NOT LEARN to write, sing and execute dances the scientific way, and save weeks of toil preparing new stage routines?

DANCEOGRAPH
pupils execute the most difficult and intricate movements with perfect BE PREPARED for the coming trend in professional dancing.

DANCEOGRAPH DANCE ART (Incorporated)
555 Sutter Street
San Francisco Schools in New York City, New York, N. Y., Chicago, Illinois, Minneapolis, Los Angeles, San Francisco, Denver and Salt Lake City.

HIRSCH - ARNOLD BALLET MISTRESSES
created and costumed all dance numbers now on tour Fox Circuit with F. & M.'s "Brunettes" Idea STUDIO—545 Sutter St. SAN FRANCISCO

GOLDEN STATE HOTEL
Powell at Ellis San Francisco
SPECIAL THEATRICAL RATES
\$10.50 Single — \$12.00 Double — \$14.00 Twin Beds
Tub or Shower
SID H. CLARK, Mgr.

HOTEL GOVERNOR
TURK AT JONES
SAN FRANCISCO
THE HOME OF ALL THEATRICAL PEOPLE
PLAYING SAN FRANCISCO'S SPECIAL RATES TO PROFESSIONALS
JACK WOLFENDEN, Prop. BERT HENDREN, Asst. Mgr.

REVIEWS
COMMENT

RADIOLAND

By FRED YEATES

CHATTER
NEWSNEW KYA RADIO
STATION HOLDS
BIG RECEPTION

SAN FRANCISCO, June 26.—Formal opening of the new KYA took place Wednesday night (June 25) when theatrical, radio and civic luminaries attended a reception that launched a 24-hour program inaugurating new equipment of the station.

While the studios proper remain in Loev's Warfield Building, KYA's new RCA transmitter is on the roof of the Hotel Whitcomb. J. N. Cope, chief engineer for the Pacific Broadcasting Company, station owners, supervised installation of the new equipment.

Cope engineered the installation of a new type of transmitter, screen grid transmitting tubes, the most modern transmission line coupling, 100 per cent modulation and a unique single push button control system.

The station is under the general management of Lewis Lacey, who formerly was at the helm of KHQ, Spokane, and KKO, Salt Lake City, brought those two stations from mediocre positions to leadership in their respective communities.

With the new executive personnel has not yet been completed it is known that Dudley Ayres, former legit player, has been made public relations director for the station. Other appointments will be made later in the week.

NEW EQUIPMENT
PUT IN AT KTM

KTM is installing Western Electric equipment to take care of the broadcasting of electrical transcription programs. This requires double turntables at the 33 revs. speed, as contrasted with the 78 speed for regular phonograph records.

Manager, Glenhall Taylor states that this equipment means that the station is to dispense with all of its staff artists. Rather than it mean the present record programs will be greatly improved with material especially designed and recorded for broadcasting.



Announcing
Special Prices
on
Professional
Photos

During June, July and
August

BEST QUALITY 8x10's
\$ 7.50 for 12
15.00 for 25
25.00 for 50
35.00 for 100

PARALTA
Hollywood
6560 Hollywood Blvd.
Los Angeles
551 South Broadway
San Francisco
233 Grant Avenue

Pickups and Viewpoints

The huge two hundred and fifty million-dollar television-radio-theatre tower to be built in New York by John D. Rockefeller, Jr., is not recognition for the growing radio industry so much as it is a direct slap at Hollywood-Los Angeles! *

At least that is the theory in some local quarters. *

The great new radio will house 27 radio stations, a sound theatre, a variety theatre, a legitimate theatre and a musical comedy house. The idea is to attract the cream of the world's entertainment talent to the one spot, and to develop a production of every kind and nature.

It is an effort to bring back show business to New York, so 'tis avowed. *

RCA are the lessors. RKO will operate the vaudeville theatre, which will have a seating capacity of 7000.

Mr. Dave Sarnoff, RCA president, says: "The artist that will step upon the new variety stage will step before a nationwide and even a worldwide audience, through sight-broadcasting. Creative talent will have the encouragement and facilities of expression included in broadcasting, on the stage, in the talking picture and in the electrical record." *

Says Merlin Hall, Aylesworth, NBC president: "The vast possibilities of sight added to sound in nationwide broadcasting cannot be ignored in planning for the future, and we are building our new studios, therefore, for tomorrow's needs for today." With the great theatrical and musical enterprises to be created in this development, the radio will be a central factor in the country will be joined in a vast area of communication with the dramatic stage, opera, variety, talking pictures and the symphony hall. All the theatres will be equipped for sight directly from the stage. Ten of the twenty-seven broadcasting stations will be designed for photographe and recording."

The picture theatre will seat 5000. There will also be a great symphony hall and several smaller auditoriums.

The building is to be ready in three years.

Anyway, Los Angeles and Hollywood can look forward to a continuance of its domination of show business for three years more, and that is as far ahead as anybody in show biz has a right to look. Of course, the single big gun, Mr. Henry Ford, Harry Colby and Melville Durkin in a joint move to put up a building costing more money and covering more ground out here is something to consider. Something should be done about it or the first thing we know those New York producers will be out here signing up our June Parkers, Ted Winters, Robert Hards and Bill Sharpless, and our Boulevard will never look the same. *

Getting a little closer to home, we would like to pass along a request to the guy who wrote the column in the "Western Star" from San Francisco that he soft-pedal the magnificence. It gets positively sickening. *

We heard, part of a "Ham and Egg Revue" over KHF Tuesday morning. Before we got it turned out our ham had curled up and our egg soured. After spending the night previous in the open air of "The Glory, Decatur," this was too much. Banjo solos before 8 a.m. are not our idea of soothng in an early-morning savage broadcast.

Speaking of commercialism in radio programs, Dick Creedon communicates in his own classic style as follows: "Please note that KHF puts as much time, money and thought into its unsponsored, non-commercial programs as those which enrich our coffers. Three of the most popular programs on the air (California Melodrama, Ballad Crooner, and Top Ten). The World Club, all Wednesday night features are entirely untaut by the ugly leer of commercialism."

And they would pick prayer meeting night for them. *

Barks from the Office Dog: Carl Haverlin observing his birthday beyond the reach of observation—Carl King Carter discussing the piano—Carl—his birthday greeting for Carl—Joe Rogers drawing a map of coming events . . . a large map—Charles H. Gabriel, Jr., acting the host . . . many thanks—Charlie Wellman, their turn.

Always Has a
Good "In"

SAN FRANCISCO, June 26.—Wiener dog, Duke Gilman arrives in San Diego and finds the hotels all filled he'll think nothing of it. For Gilman, vice-president of N. W. Ayer, single big gun, of the public division, has a gold plated key to the city jail, and a cordial invitation to drop in any time.

The keys was presented to the radio chief when he visited the southern city during the celebration that marked the acquisition of KFSD by the NBC chain.

back from Chicago, singing "On the Gunny Side of the Street," a rattling good song.

Dick Creedon and Ray Paige themselves with pie . . . Glen Dolberg daintly tying with more refined salad . . . all three covertly eyeing the checks and praying for a fire alarm. It finally reached the expense account, entering the press—Kenneth Froster and Frank Kerner of the guests of honor—imagine their embarrassment!

Glenhill Taylor in his office . . . the actor operator and not in conference with new style east recommended to all station managers—Jack Quinn, speaking of "Oats"—Marillah Olney saying "Good Morning" at 1000 revs per minute and finding time to cuss the neighbors for blocking the driveway.

Frank Gage getting a traffic slip to fix . . . If I hadn't gone here in time, I would have got it fixed faster—Arthur Pabst wrecking the car first time out . . . and Frank Braudwood on the Schindlering fight—Edie Albright credited with sending out 225,000 in his own dog's poem—He, hum, hum, he, hum, his own dog's poem.

KLINER WILL CLOSE

SAN DIEGO, June 25.—Brady Kline's guest artist appearance with the Savoy Players here closes this week with "Nothing but Love." The tall man from New England is slaying the naiads with his comedy and they hate to see him go, but the parade must go on. There are twenty-seven other guest artists standing in line waiting for their turn.

RADIO CLICKS
ON COMMERCIAL
SIDE LOCALLY

The commercial side of radio is prospering as never before, according to local station operators.

To the human, this seems remarkable in view of present business conditions.

Broadcasters attribute it to two reasons, one of them being that business is good, the other, that whereas consumers can stand it are spending more money than usual advertising in an effort to stimulate greater activity in commerce, and to keep money from getting stale. Smaller merchants are also responding to the idea that vigorous advertising is one means of retarded the downward curve of sales.

The other reason advanced is that "Radio is coming into its own." Broadcasters aver that radio advertising is no longer an experiment, that results are positive and promising, and that it is fast becoming one of the most popular of publicizing mediums.

Said a radio broker this week: "Radio time was never so hard to buy, as now, even on the smaller stations. Advertising is an old station at all, if it is done at all intelligently, gets results."

RAY PAIGE HAS
NEW KHF POST

Don Lee announces that Raymond Paige, former musical director of KDKA, has been appointed musical director, music and complete charge of all production and broadcasting for the local station, and for all programs originating here for KHF. Don Lee and Columbia networks.

Glen Dolberg continues as station manager, in charge of business and commercial affairs. Paige will have control of all announcers, commercial writers, entertainers, singers and musicians, and supervision of all program material.

NEW ANNOUNCER

Kenneth Carpenter has been added to the announcing staff of KFI-KCEA here. The new announcer is the Anthony's wife. Carpenter is married and is 29 years old.

LON MURRAY SCHOOL FOR STAGE DANCING

FORMER DANCE DIRECTOR N.Y. WINTER GARDEN & R.K.O. THEATRE L.A.

EDW. HELMS
DRAMATIC DIRECTOR

and DRAMATICS

MARYLOUise LARKIN
CHILDREN'S DEPT.

NEW ROUTINES IN TAP, OFF-RHYTHM, ECCENTRIC, STAGED THOROUGHLY AND QUICKLY
PROFESSIONALS, AMATEURS, CLASS OR PRIVATE

3416 W. FIRST ST. LOS ANGELES  NEAR BEVERLY-VERMONT DUNKIRK 1777

Of Extreme Concern to the Stage, Screen, and Professionals!

SIGNOR G. V. ROSI

(Italy's Foremost Ballet Director)

Formerly of Alhambra Theatre, London and La Scala, Milano. Signed exclusively under a long term contract as ballet director, teaching the world famous Cecchetti Technique.

Study Tap, Broken Rhythm, Eccentric

Under NEW YORK'S FOREMOST DANCE DIRECTOR

LON MURRAY

FACTS: 1—Lon Murray and G. V. Rosi are the authors of "King of Mayo," the London operetta. 2—"Hi There" N. Y. Rose opens in August. Lon Murray signed to stage dances—Rosie Ballet. 3—"The King of the Bells" featuring featured in "Hi There." 4—RKO Theatre—16 weeks costume producer. 5—Creator of the sensational "Peg Leg" number. 6—Originator "The Blue Step," "Bare Facts," 1927, N. Y. C.

IMPORTANT—Lon Murray and G. V. Rosi are also available for directing dance ensembles for the studios and theatre, being noted for their brilliant and original creations.

NEW OPEN AIR ROOF GARDEN

Atop the building where pupils may enjoy invigorating, spacious quarters while rehearsing. New Ballet Classes commence this week. Catalog on request.

Study Ballet, Oriental, Grecian

Under ITALY'S FAMOUS MASTER

G. V. ROSI

STUDY DANCING AND DRAMATICS FROM DANCERS AND EXPERIENCED ACTORS
"THE ORIGINAL MURRAY SCHOOL OF BROADWAY, NEW YORK CITY"

EDDIE PEABODY

"Banjo Boy of Joyland"



OPENING - JULY 11
FOX-ST. LOUIS

● a series of engagements in de luxe houses for
FANCHON and MARCO ● bringing box-office pep
● after a brief vacation turning out the PEABODY
BANJO BOOK ● Personal Direction — Mrs. Eddie
Peabody ●

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

There is much pleasure in having your pet opinions verified— even when you are positive of them in the first place. In the present instance I discover that I might have won a prize, had I known of the competition, — and could now be enjoying the fifty thousand dollars, or the hand-painted vase, or whatever it happened to be.

In the issue of *Inside Facts* of November 30, 1929, I wrote of an artistic regeneration, art in the mind, not only music, but the entire field of creative beauty. I was in revolt, no doubt, against some of the insidious disengagement of modern music compositions. I wrote at that time, in part:

"A work of art is inspired by one of the universal emotions. The artist's feelings are there, and he mixes it with his imagination. In his sense of beauty is the secret of his greatness. And a work of art is a work of beauty. It is a stirring, stirring, actuality, reaching for an ideal. . . . It is not necessary to understand; it is only necessary to feel and to respond. And it does not matter if sense of beauty is in nothing. If it does not speak for us, it is a dumb thing that should not have been."

"Art is a beautiful fairy tale; the elusive dreams, hopes and yearnings of the mind and heart of the race. It speaks to us, fulfilling in a strange emotional manner the needs of perfect man. . . . We may have failed in the reply as might be imagined."

everyone seemed to enjoy themselves.

Recently Mrs. John Sloan, wife of the president of the Society of Independent Artists, was given a award in a competition for a definition of art. Mrs. Sloan's definition:

"Art is that beauty which the imagination has created and which awakens in the observer an emotion of pleasure similar to that of the artist."

The argument is not conclusively won but it is considerably strengthened.

After the argumentative and advertising criticism of Mr. Lloyd and Mr. Moore, the letter of Mr. H. Barclay-Smythe published in last week's *Facts* comes as rain upon a parched soil. Of course, it is a reply to letter of Mr. Feist, in the extreme. Mr. Barclay-Smythe suggests intelligence. He is quite able to pick up the discussion and to dispose of them in an admirably sensible manner.

With all this assistance, I sincerely trust that Mr. Moore will feel better. It is not that I there happens to be any adherents to his cause, now is the time for them to come to his rescue. As for Mr. Barclay-Smythe's query as to what is a work of art, he stands upright and gazed with wonder on the colorful symphony of the sunrise.

As there were those who disagreed with men and the columns of *Facts* were busy for some time recording the pros and cons of the discussion, I rapidly summarized an article I had concerning modern music as opposed to the established standard compositions of the past. Several points were made, and again I felt that I had fast to my original statements and, in the main, I felt that they were unshaken. If modern music (or anything else in the field) is to last, it cannot not measure up to that standard, to me it has failed in its purpose. Whether I convinced my opponents or not did not overly matter,

It just occurred to me that it is June again—the month of romance, bridges and summer jobs. The summer is upon us, while breaking up the pinnacles and oiling up the old bus for a few months' engagement in the second beauty spots of California. We may have failed for theming a little—*we who labor where mountain streams do not flow and placid lakes are only images of the desert*.

Pete Thomas, sax, has taken a band to Mormon Lake, Arizona—a summer resort near Flagstaff. Pete has the mark of the Rendezvous band, that plays in the winter, under the leadership of Joe Star, including, Ralph Menard, piano; Bill Macauley, trumpet; Frank Macney, banjo; Eugene Hardisty and E. B. Hartman, drums.

C. M. Kimpton, formerly manager of the Rendezvous Ballroom at Mesa, Arizona, is now manager of the Royal Garden Ballroom at Globe, Arizona. The summer season was opened there the 12th with Francis Gorden and his American Jazz Band. Gorden's arrangement by the way, is still

(Continued on Page 13)

A PROVEN HIT

"ANGELITA"

Spanish Fox Trot

Karan-Dunn Song Co.

Kress Bldg. San Francisco

MAKING AND BREAKING RECORDS
CAPACITY BUSINESS MATINEES AND NIGHTS

OWEN FALCON

AND HIS

CALIFORNIANS

NOW IN

THIRD YEAR

AT

WILSON'S BALLROOM

(Formerly Cinderella Roof)

Los Angeles



Song Leaders

LOS ANGELES

With a little pickup in sheet sales, song numbers were shuffled off to a new deal during the past week. Nos. 3 and 4 of last week went up to an easy leadership over the old favorites. There is the layout:

1. "You Brought a New Kind of Love to Me"—Famous.

2. "So Beats My Heart"—De Sosa, Brown and Henderson.

3. "It Happened in Monterey"—Feist.

4. "Stein Song"—Radio Music.

5. "On the Sunny Side of the Street"—Shapiro Bernstein.

5. "Springtime in the Rockies"—Villa Morel.

6. "I'm Crying With Tears in My Eyes"—Wimark.

7. "Exactly Like You"—Famous.

8. "Living in the Sunlight"—Famous.

9. "Singing a Song to the Stars"—Famous.

10. "Promises"—Sandy.

Right behind in popularity are:

"My Future Just Passed," "I'm In the Market for You," "Moon Is Low," "Reminding," and "I Love You So Much."

RECORDS

1. "Dancing With Tears in My Eyes"—All recordings.

2. "Living in the Sunlight"—Victor.

3. "So Beats My Heart"—Brunswick.

4. "Moon Is Low"—All recordings.

5. "Fight Off"—Victor.

6. "Stein Song"—All recordings.

8. "Roll-Roll-Rolling Along"—Victor.

9. "You Brought a New Kind of Love"—Victor.

10. "Absence Makes the Heart Groan Fonder"—Victor.

SAN FRANCISCO

New Kind of Love continues in first place. "I'm in My Corner" held to second, while "It Happened in Monterey" popped up to third position in a fair week of sheet music sales. Leaders are:

1. "New Kind of Love"—Famous.

2. "With My Guitar"—Sherman, Clay.

3. "It Happened in Monterey"—Feist.

4. "Absence Makes the Heart Groan Fonder"—Remick.

5. "Around the Corner"—Feist.

6. "I'm a Dreamer"—Santley.

7. "Song of the Dawn"—Ager, Yellen and Bernstein.

8. "Dancing With Tears in My Eyes"—Wimark.

9. "River of Golden Dreams"—Wimark.

10. "Little Red Roses"—De Sosa, Brown and Henderson.

NOTES

The biggest surprise of the week was the jump into the first 10 column that "Little Cabin" made.

"Little Cabin" has been on the market for some time since its first recording by Victor the sales in sheet music have picked up considerably.

1. "Stein Song"—Fischer.

2. "It Happened in Monterey"—Feist.

3. "Springtime in the Rockies"—Villa Morel.

4. "Rock-a-bye to Sleep in Dixie"—Cross.

5. "Moon Is Low"—Robbins.

6. "Woman in the Shoe"—Robbins.

7. "Anchors Aweigh"—Robbins.

8. "Little Cabin in the Cascade Mountains"—Weeks.

9. "Lazy Louisiana Moon"—Donaldson.

10. "You Brought a New Kind of Love to Me"—Harms.

AI Berniwick and His Music are still in the limelight. The Matinees opened Monday, June 30, with a formal opening scheduled for the night of July 2. He recently completed an engagement of eight weeks at the Embassy Club.

"A LITTLE SMILE"

Words and Music by

G. B. L. BRON

A. P. Fox Bros.

CONCORD PUBLISHING CO.

179 Market St. San Francisco

LEGITS WITHOUT MUSIC IN PIT HAVE POOR CHANCE TO CLICK

By GENE SWIFT

The reason for the very moderate success of the majority of legitimate stage productions of the past Los Angeles season is not far to seek.

It lies in the yawning, empty orchestra pits.

In those dark and dusty caverns are interred the hopes and aspirations of many producers and angels.

The successful play must appeal to the emotions. The appeal must be sustained. Glamour is inseparable from good theater.

In our local theaters the patrons are compelled to bring their own glamour, if any.

If they enter it early, an almost silent tomb. The first-comers whisper as if in a church, afraid to sac*re* the sacred silence. As more people come the tide of chatter rises with dramatic tides. The spectators are not prepared for the emotional theme or mood of the play. They are in the mood of the social life of conversation, the mood of the cigar stand, instead of being drawn to the mood of the play.

Between acts the audience is left alone to their own amusements. They are so dropped from their minds as they chatter of other matters. They would rather, even with music, be well-chosen, and subconsciously bring the mood alive.

Music has always been associated with the thought of the theater. The momentary thought of the music, the longing to return to those who frequent the musicless house, and the atmosphere of the theater seems chilly, disappointing and dead.

The signs hanging over the picture house lobbies might well be transplanted to the legitimate house. Music is essential to every one, and particularly to those who are out seeking entertainment. No wonder people stay home and listen to the radio, or take in the pictures.

SHOWS without the usual "see" angles, all attention being given to the "hear" department. To begin with, Joe Wright's orchestra has something to offer that doesn't appeal to peddlers, and included in this is some excellent arranging of music, good vocalizing and neat instrumental solos. All in all, it's a good bet.

Then there's the entertainment trio in Ninni Mitchell, a good-looking little girl, who can sing "sing baby! She did, among other numbers, "Milenberg Joys" and entertained us with "Ten Cents a Dance."

HAIL

WINGE'S PLUG GAG

SEATTLE, June 26.—Carl Winge and McElroy's band are putting a nifty stunt on Robbins' new plug tune, "Cheer Up." During intermissions the patrons are to learn the art of learning a new pop song, the gag getting big responses.

NEW TOP ORGANIST

SEATTLE, June 26.—Katherine Beasley, Coliseum organist, was made top organist in that same band. She succeeds Rosine Kerman. Each week she presents various song-o-logies as there are no presentations at this house.

RADIN AT M-G-M

Oscar Radin, for nearly forty years Broadway's most famous light opera conductor, is the latest to succumb to the siren call of Hollywood, and will be recruited to the school and delivered intact as a group to be used for motion picture work.

BLOOM IN HOSPITAL

Karen-Dunn Co., June 26.—Abe Bloom, local representative for Irving Berlin, Inc., was confined to the Franklin Hospital this week.

NEW SONG READY

KAREN-DUNN CO., June 26.—Karen-Dunn Song Co. has a new song off the press, "Angelita," which is meeting with a good deal of success, despite its recent issue.

EMIL

STURMER

Musical Director

San Francisco

KENNETH

RUNDQUIST

Baritone

LEIGHTON'S CAFETERIA

Market at Powell

San Francisco

"Three Cheers and a Tiger!"

for

TEX HOWARD

AND HIS TRIANON TIGERS

Musical feature at the Trianon Ballroom, Seattle, and via KPCB. The Tigers, naturally, find the *Lion*, which accounts for their name.

"BLUE IS THE NIGHT" "THE MOON IS LOW"

"WHEN I'M LOOKING AT YOU"

ROBBINS MUSIC CORP.

795 SEVENTH AVE. NEW YORK CITY

NOLLY TATE

PUBLIX'S
"Around the Town" Unit

PARAMOUNT

Thanks to Harry Gourfain and Harry Santley

SAN FRANCISCO

Hot Licks

(Continued from Page 12) the big favorites in the arid state, being the official orchestra of the Arizona Press Club, the Arizona Club of Phoenix and other organizations.

* * *

François Gilbert and his orchestra play the Royale Gardens Ballroom, Globe, Arizona, Wednesdays and Sundays; the Mezenger Room at Mesa; and the Rendezvous Ballroom at Mesa on Sundays and the Blue Moon in Tucson on Thursdays. On the last two the boys devote the rest of the time to the "larks" in Florence, Eden, Winkelman and other Arizona points and spend their spare moments broadcasting from KTAR at Phoenix.

The aggregation is composed of Virgil Guffin and Roy Wilson reeds; Arthur Miller, trumpet and melophone; Bill Miller, piano; François Gilbert, banjo, singer and director. A singing trio and plenty of novelties are regular features of the organization.

* * *

The summer season is on in Phoenix and his is reported as good. The Arden opened the petition to close it without standard. Guy Kornbluth's orchestra is holding forth in the same crowds. Fred Perry and Clint Julian have the band at the Cottonwoods and are playing to a satisfying attendance. Chine's Collegians are at the openair ballroom at Riverside Park. *

The Plaza Ballroom at Miami, Arizona, has kicked off its summer opening with a new orchestra for Arizona—"Buddy's Habits," headed by Kay "Buddy" Konrad.

Merte Carlson and his orchestra are still holding forth at the Blue Moon regular sessions in Tucson. Brown's orchestra is at White more's in that city. *

The Royale Gardens Ballroom at Globe promises to be a popular dance spot in Arizona. The manager and his wife, management of C. M. Kimpton. The place has been completely redecorated and compares favorably with the best Ballrooms on the West. *

Our old friend, Roy Isser, who headed his own orchestra in several class spots around the country, has come to the West from Yellowstone Park. Roy is touring his sax with Gene Quaw and His Maryland Hotel Orchestra, who are playing a summer engagement at the Canyon Hotel.

NEW PUBLIX P. A.

SAN FRANCISCO, June 26.—P. A. P. A., formerly with the Examiner, has been named press agent for PUBLIX's California with Richard De Vane as his assistant.

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HOLLYWOOD

(Reviewed June 23)

In thirty-two years of association with show business, this reviewer never saw a night like this. The author, who is also producer and star of this show, is a college law lecturer, and among his achievements he lists the winning of a college debate.

He told *Inside Facts* when his production was first announced

that he had a message to deliver.

The nature of the message is still

in doubt, as his lack of resourcefulness as a playwright compelled

him to add a plot of his own.

Accident and lightning bolt, here

the refuge of the unskilled and inexperienced, and utterly unconscious. Mr. Bennett was unsuccess-
ful in his endeavor to make his

play was highly successful in making him, himself, and his supporting company ridiculous.

The plot concerns a college professor who has kicked out of college for a肆ous presentation. He has got to be shown there is a God. His son, studying for the ministry, is run over by a truck driven by a Salvation Army captain. The captain declares his son is God and declares that his life shall be dedicated hereafter to punishing Deity. The curtain seems to fall almost of its own accord. The curtain rises again to reveal while he has favored the suit of the villain for the hand of his daughter, and kicked said daughter out of the house for meeting another chap clandestinely.

Act two is an absurdly contrived street scene. The villain who has promoted a lecture tour for the professor, here only in dress, has come to the old home to provide guarantee money for half rent. Daughter is found by the villain, walking the streets, selling — not her virtue, but her soul. There is a scene for you. She is bottle-keen for a footloose. This was where the audience began to break down. Villain copies her package, and hangs several buttons on his own button.

The Salvation Army gathers and holds an openair meeting, and professor appears at the open win-

dow. A storm is gathering. We know it because every reference to the word "storm" is followed by the beating of a bass drum backstage. We know what is going to happen, but can hardly wait. Professor is going to be struck by lightning. See the sticks hit the floor of the balcony. Whirls and knees indicate the four points of the compass (where did we see that pose before—oh yes, Ingalls); he dashes to his Maker, and squints his eyes as though expecting a son. The other cords drop down on him, there is a sound in the wings suspiciously like a slapstick, and the professor is struck down. The curtain goes up again. We see the wrong term. "Smote" was the word used. Curtain.

Somewhere in the mazes was a meaningless scene between daughter and her eyes. She had confessed to him that she was hotting. He had declared that anything she did was all right, for he had but at this terrible conclusion to his speechless. Not THAT! Since the chap was a soldier the audience did not seem to get the point of view. Reconciliation must have taken place backstage, but the audience was deaf to this, probably because of the surroundings. But she did deny any mishap with her male associates, and said he would find that out when he married her. The year later daughter and sweetie turn up in Salvation Army uniforms. The old home is to be sold to satisfy the mortgage. Father has disappeared the whole year. Enter the villain. The audience now determine to enjoy the play at all costs, hissed him enthusiastically. He stealthily enters the house. Enter daughter. She sees the door is open and goes in. She is an excellent Girish cop, who is unable to meet a moral cop by always happening along just when he is wanted. A screen! Cop rushes in the house. The shot! However, the audience manfully applauds what is presumably the well merited end of the villain; but the crafty author has foisted us. The three come out of the house, with no damage to the villain. The cop, however, is in no hurry to take him to jail until he discovers that the dastard made proposals to the French maid.

It is curious to note how unprepared for his entrance, there shambled on a doddering old gent, with long hair, whiskers and

ragged clothes. It was an apparition that sent the audience into hysterics. The professor!

Half paralyzed and speechless, the villain had spirited him away a year ago, but the old gent had escaped and had been hunting around the Salvation Army these eight months, and dogging daughter's footsteps the while. But she had failed to recognize the father she had lived with practically all her life.

After father had ambled on and off several times there was another openair meeting, during which the family story was told and retold a few times, and then pop! It had suddenly exploded. The curtain revealed to the crowd. The curtain descended as he once more dedicated his life, this time to God.

It is a good play for the cue master and the church socials, but has no right in the theatre. There was never any doubt, however, as to the sincerity of the author, either in his writing or

YEATES.

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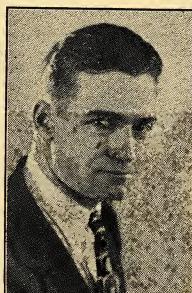


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